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ANAKPEONTEIA

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ANAKPEONTEIA

ANACREONTICS

SELECTED AND ARRANGED

WITH NOTES

BY

ISAAC FLAGG

BOSTON

PUBLISHED BY GINN, & CO.

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PREFACE

THE Anacreontics, with their extreme simplicity of form and idea, afford the learner excellent material for memorizing and oral practice. As they are not accessible except in larger books, the present volume has been prepared containing a good number of the best of them. Care has been taken to offer a text as nearly as possible free from offences against sense or metre.

About sixty in all of these little poems have come down to us as works of Anacreon. The name Pseudo-Anacreon is a collective designation of the unknown writers who at various late periods of the literature, in a purely imitative spirit, without intent to deceive, counterfeited the attractive personality of the bard of Teos. The odes evince a genial familiarity with the classical poetry, and cannot fail to please the reader who is con-

tent to take them for what they were meant to be, and no more; their authors had the merit, rare in imitators, of not attempting too much.

Of the dialectic forms there are few which the student will not have learned from his Homer.

METRICAL SCHEMES



A

υ υ | — υ — υ | — —

Δότε μοι λύρην Ὀμήρου.

Odes II, XI, XXII, XXVI, XXX, XXXV.

B

υ υ | — υ — υ | — —

υ υ | — — υ υ | — —

Διονυσίης δέ μοί τις

φέρειτω ροῦν ἀπ' ὀπώρας.

The first verse (broken Ionic) is the same as A; the second (regular Ionic) occurs at intervals for the sake of variation. Sometimes a monosyllabic base is admitted.

Odes IX, XV, XVI, XXXIII, XXXIV.

C

υ | — υ | — υ | — —

Θέλω θέλω μανῆναι.

Odes III, IV, V, VI, VII, VIII, XII, XVII, XVIII, XIX, XX, XXI, XXIII, XXIV, XXVII, XXVIII, XXIX, XXXI.

D

√ | — ∪ | — ∪ | — | —
 | — ∪ | — ∪ | — | —

Φέρει γὰρ ἀμφὶ νώτοις

Σιδονίην γυναικα.

The first verse is the same as C; the second occurs at intervals for the sake of variation.

Odes XIII, XIV, XXXII.

E

√ | — ∪ | — √ | — ∪ | —
 √ | — ∪ | — ∪ | — | —

Τί μοι γοῶν, τί μοι πόνων,

τί μοι μέλει μεριμνῶν;

The second verse is the same as C; the first occurs at intervals for the sake of variation. Ode X.

F

Ode I is scanned in two stanzas, as follows:

1		— ∪		— ∪		— ∪		—	5
2		— ∪		— ∪		—		—	6
3		— ∪		— ∪		— ∪		—	7
4		— ∪		— ∪		— ∪		—	8

G

Ode XXV, as follows:

| — — | — ∪ ∪ | — — |

ANAKPEONTEIA

ΑΝΑΚΡΕΟΝΤΕΙΑ

I

ὁ ἡγε. δειν.

Ἕδυμελὴς Ἀνακρέων,
 ἡδυμελὴς δὲ Σαπφώ·
 Πινδαρικὸν δέ τί μοι μέλος
 συγκεράσας τις ἐγγχεί.
 5 τὰ τρία ταῦτά μοι δοκεῖ
 καὶ Διόνυσος ἐλθών,
 καὶ Παφίη λιπαρόχροος,
 καὐτὸς Ἔρως ἂν ἐκπιεῖν.

II

ἡγε. δειν.

Δότε μοι λύρην Ὀμήρου
 φονίης ἀνευθε χορδῆς.
 φέρε μοι κύπελλα θεσμῶν,
 φέρε μοι νόμους κεράσσω,

I. — For the metre see scheme F.
 5-8. 'Such a compound methinks
 even Bacchus, or Aphrodite, or
 Eros himself might come and
 quaff.'

II. — 4. κεράσσω, hortative subj.,
 governs νόμους in common with
 φέρε. The aged toper speaks light-
 ly of the statutes and laws when
 he offers to take them in his cups

- 5 μεθύων ὅπως χορεύσω,
 ὑπὸ σῶφρονος δὲ λύσσης,
 μετὰ βαρβίτων αἰείδων,
 τὸ παροῖνιον βοήσω.
 δότε μοι λύρην Ὀμήρου
 10 φονίης ἄνευθε χορδῆς.

III

- Οἱ μὲν καλὴν Κυβήβην
 τὸν ἡμίθην Ἄττιν
 ἐν οὔρεσιν βοῶντα
 λέγουσιν ἐκμαγῆναι.
 5 οἱ δὲ Κλάρου παρ' ὄχθαις
 δαφνηφόροιο Φοίβου
 λάλου πίνοντες ὕδωρ
 μεμηνότες βοῶσιν.

and stir them in his punch-bowl. For the figure of speech cf. the first ode, also *φιάλην λόγων* and *φιλημάτων κύπελλα* in other *Anacreontics*. 6. 'Inspired by a modest craze.' Cf. *χαριέντως μανῆναι* Ode XV, l. 13, and *μανίην μανεῖς ἀρίστην* elsewhere. He does not mean exactly *mania a potu*. 8. τὸ π., 'the song of wine.'

III.—Κυβ., obj. of *βοῶντα*, placed first as the *cause* of *μανῆναι*: cf. the arrangement below ll. 5 ff. and 9 ff. *Attis* is here represented as a frenzied lover of *Cybêbe* (*Cybèle*). 5. οἱ δέ: the antithesis with οἱ μὲν is a false one as far as the sense is concerned. The waters of the fount of *Clarus*, near *Colophon*, were sacred to *Apollo*, and excited

ἐγὼ δὲ τοῦ Λυαίου
 10 καὶ τοῦ μύρου κορεσθεῖς
 καὶ τῆς ἐμῆς ἐταίρης
 θέλω θέλω μανῆναι.

IV

Ἄφες με, τοὺς θεοὺς σοι,
 πιεῖν πιεῖν ἀμυστί·
 θέλω θέλω μανῆναι.
 ἐμαίνεται Ἀλκμέων τε
 5 χῶ λευκόπους Ὀρέστης,
 τὰς μητέρας κτανόντες·
 ἐγὼ δὲ μηδένα κτάς,
 πιὼν δ' ἐρυθρὸν οἶνον
 θέλω θέλω μανῆναι.

prophetic inspiration. 9. Λ. In another ode, with a play on the supposed meaning, ὁ Βάκχος ὁ λυσίφρων Λυαῖος. 10. μύρου, 'perfume.' 12. "*Dulce mihi furere.*" "*Insanire iuvat.*" There is no word expressed answering to βοῶντα and βοῶσιν above, but cf. Ode II, l. 8.

IV.—Τοὺς θ. σ., 'I conjure you,' ὀμνυμι is omitted. 2. ἀμυστί, 'deep and long.' 4, 5. Alcmaeon (Ἀλκμαίων), son of Amphiaraus and Eriphyle, had, like Orestes, slain his mother to avenge his father's death. Both were driven mad by the Furies. χῶ = καὶ ὁ. λευκόπους describes the barefooted

- 10 ἔμαλινετ' Ἡρακλῆς πρὶν
 δεινὴν κλονῶν φαρέτρην
 καὶ τόξον Ἰφίτειον·
 ἔμαλινετο πρὶν Αἴας
 μετ' ἀσπίδος κραδαίνων
 15 τὴν Ἑκτορος μάχαιραν·
 ἐγὼ δ' ἔχων κύπελλον
 καὶ στέμμα τοῦτο χαίταις,
 οὐ τόξον, οὐ μάχαιραν,
 θέλω θέλω μανῆναι.

V

- Ἡ γῇ μέλαινα πίνει,
 πίνει δὲ δένδρε' αὖ γῆν,
 πίνει θάλασσα δ' αὖρας,
 ὁ δ' ἥλιος θάλασσαν,
 5 τὸν δ' ἥλιον σελήνη·
 τί μοι μάχεσθ', ἐταῖροι,
 καὐτῷ θέλονται πίνειν;

fugitive. 10. The final consonant is occasionally left unaspirated, as in Hdt. πρὶν, 'of old.' 12. With the weapons of Iphitus, whom the hero had slain, H. afterwards in a

frenzy killed his own wife and children. 15. μάχαιραν, presented to A. by Hector, *Iliad* VII, 303.

V. — καὐτῷ = καὶ αὐτῷ: 'if I too choose to drink.'

VI

Τὸν ἄργυρον τορεύσας,
 "Ἡφαιστέ, μοι ποίησον—
 πανοπλίαν μὲν οὐχί·
 τί γὰρ μάχαισι κάμοί;
 5 ποτήριον δὲ κοῖλον
 ὅσον δύνῃ βάθυνον.
 ποίει δέ μοι κατ' αὐτοῦ
 μήτ' ἄστρα μήτ' ἀμάξας,
 μὴ στυγνὸν Ὀρίωνα,
 10 ἀλλ' ἀμπέλους χλοώσας
 καὶ βότρυας γελῶντας
 σὺν τῷ καλῷ Λυαίῳ.

VII

Ὁ πλοῦτος εἴ γε χρυσοῦ
 τὸ ζῆν παρεῖχε θνητοῖς,
 ἐκαρτέρουν φυλάττων,

VI.—3, 4. 'A suit of armor I don't propose: what have I to do with battles?' κάμοί = καὶ ἐμοί.
 6. βάθυνον, aor. imp. 7. κατ' αὐτοῦ, 'upon it.' 9. στυγνόν: the constellation was an unpropitious one;

"*aquosus*," "*saevus*," "*tristis* Orion."

VII.—Εἴ γε, 'if only.' 3. 'I should take mighty good care of it.' The apodosis is one which would

- ἔν', ἂν θανεῖν ἐπέλθῃ,
 5 λάβῃ τι καὶ παρέλθῃ.
 εἰ δ' οὖν τὸ μὴ πρίασθαι
 τὸ ζῆν ἔνεστι θνητοῖς,
 τί χρυσὸς ὠφελεῖ με;
 θανεῖν γὰρ εἰ πέπρωται,
 10 τί καὶ μάτην στενάζω;
 τί καὶ γόους προπέμπω;
 ἐμοὶ γένοιτο πίνειν,
 πινόντι δ' οἶνον ἡδὺν
 ἐμοῖς φίλοις συνεῖναι.

VIII

- Οὐ μοι μέλει τὰ Γύγεω,
 τοῦ Σαρδίων ἄνακτος.
 οὐδ' εἰλέ πώ με ζῆλος,
 οὐδὲ φθονῶ τυράννοισ.
 5 ἐμοὶ μέλει μύροισιν

regularly have ἂν. 5. λάβῃ τι, sc. ὁ θάνατος: allow himself to be bought off, that is. Cf. Ode XXVIII, l. 12. 6. εἰ δ' οὖν, 'since however.' μὴ is illogically placed. 10, 11. τί καί, 'why pray?' 12. ἐμοὶ γέν., 'be it mine,' etc.

VIII.—'I care not for the wealth of the Lydian Gyges, nor have I ever been seized with emulation or envy of princes.' Γύγεω, pronounced as a dissyllable. 2. Σαρδ., G. was an ancestor of Croesus. 5-8. Notice the rhymes.

καταβρέχειν ὑπήνην,
 ἐμοὶ μέλει ῥόδοισιν
 καταστέφειν κάρηνα.
 τὸ σήμερον μέλει μοι,
 10 τὸ δ' αὔριον τίς οἶδεν;
 ὥς οὖν ἔτ' εὖδι' ἐστίν,
 καὶ πῖνε καὶ κύβευε
 καὶ σπένδε τῷ Λυαίῳ,
 μὴ νοῦσος, ἣν τις ἔλθῃ,
 15 μὴ δεῖν λέγῃ σε πίνειν.

IX

Τί με τοὺς νόμους διδάσκεις
 καὶ ῥητόρων ἀνάγκας;
 τί δ' ἐμοὶ λόγων τοσούτων
 τῶν μηδὲν ὠφελούντων;
 5 μᾶλλον δίδασκε πίνειν
 ἀπαλὸν πῶμα Λυαίου,

8. κάρ., plur. for sing. 11. εὖδια, neut. pl., 'whilst all is yet serene.'

IX. — 2. 'Lawyers' arguments.' 3, 4. μέλει is omitted. 'What care I for all these long, unprofitable

discussions?' The veteran sybarite is disposed to rebel against an uncongenial environment. Cf. Ode II. Nothing of the sort surrounded the true Anacreon. 6. The rhythm is varied in ll. 6, 8, 12, 13. See

- μάλλον δίδασκε παίζειν
 μετὰ χρυσῆς Ἀφροδίτης.
 πολιαί κάραν στέφουσιν ·
 10 βάλ' ὕδωρ, δὸς οἶνον, ὦ παι,
 ψυχὴν δέ μου κάρωσον.
 βραχὺ μὴ ζῶντα καλύπτεις,
 ὁ θανῶν οὐκ ἐπιθυμεῖ.

X

- Ὄταν πῖω τὸν οἶνον,
 εὕδουσιν αἱ μέριμναι.
 τί μοι γόων, τί μοι πόνων,
 τί μοι μέλει μεριμνῶν;
 5 θανεῖν με δεῖ κἂν μὴ θέλω,
 τί τὸν βίον πλανῶμαι;
 πῖωμεν οὖν τὸν οἶνον
 τὸν τοῦ καλοῦ Λυαίου,
 σὺν τῷ δὲ πίνειν ἡμᾶς
 10 εὕδουσιν αἱ μέριμναι.

scheme B. 11. κάρωσον, 'put to — X. — "*Dissipat Eulius curas*
sleep.' 12. βραχὺ, 'shortly.' μὴ — *edaces.*" For the metre see scheme
 ζῶντα, like μηδὲν ὄντα, sc. με. καλ., — E. The variation is in ll. 3, 5. 5.
 pres. for fut. 13. οὐκ ἐπ., 'has no — κἂν = καὶ ἂν. 6. τὸν βίον πλ., 'let
 longings.' ~ my life escape me,' fail to enjoy it.

XI

- Ἐπὶ μυρσίναις τερείναις
 ἐπὶ λωτίναις τε ποίαις
 στορέσας θέλω προπίνειν,
 ὁ δ' Ἔρως χιτῶνα δῆσας
 5 ὑπὲρ αὐχένος παπύρῳ
 μέθῃ μοι διακονεῖτω.
 τροχὸς ἄρματος γὰρ οἶα
 βίोटος τρέχει κυλισθεῖς,
 ὀλίγη δὲ κεισόμεσθα
 10 κόνις ὁστέων λυθέντων.
 τί σε δεῖ λίθον μυρίζειν;
 τί δὲ γῇ χέειν μάταια;
 ἐμὲ μάλλον, ὥς ἔτι ζῶ,
 μύρισον, ῥόδοις δὲ κρᾶτα
 15 πύκασον, κάλει δ' ἐταίρην.

XI. — 3. στορέσας, intr., as if στ. ἐμαντόν, "stratus." 4-6. Eros figures as waiter. Tying the tunic with papyrus-cord is to represent him as an Egyptian slave. αὐχένος, 'shoulder.' 7, 8. 'Like a chariot-wheel life goes spinning by.' 9, 10. κόνις, pred. "Vos cinis exiguis

iacebitis." λύω, of dissolution, decay. 11, 12. Tombstones were decorated with garlands and anointed with oil, and drink-offerings (χοαί) of wine, milk, and honey were poured out on the graves. μάταια, adv., like μάτην. 13. ὥς, as in Ode VIII, l. 11.

πρὶν ἐκεῖσε δεῖν μ' ἀπελθεῖν
 ὑπὸ νερτέρων χορείας,
 σκεδάσαι θέλω μερίμνας.

XII

Λέγουσιν αἱ γυναῖκες·
 Ἐνακρέων, γέρων εἰ·
 λαβὼν ἔσοπτρον ἄθρει
 κόμας μὲν οὐκέτ' οὔσας,
 5 ψιλὸν δέ σευ μέτωπον.
 ἐγὼ δὲ τὰς κόμας μὲν,
 εἴτ' εἰσὶν εἴτ' ἀπῆλθον,
 οὐκ οἶδα· τοῦτο δ' οἶδα,
 ὥς τῷ γέροντι μᾶλλον
 10 πρέπει τὸ τερπνὰ παίζειν
 ὅσφ' πέλας τὰ Μοίρης.

XIII

Ἐγὼ γέρων μὲν εἰμι,
 νέων πλέον δὲ πίνω·

16, 17. 'Down there to join the dance of the dead.'

XII.—3. ἄθρει, pres. imp. 6. 'As for my hair,' etc. 10. τερπνὰ,

adv. 11. ὅσφ' π., for ὅσφ' μᾶλλον π., 'the nearer.' τὰ M., 'the hand of Fate' we might say.

XIII.—The bard gives a good

- καὶν μὲν δέη χορεύειν,
 Σειληνὸν ἐν μέσοισι
 5 μιμούμενος χορεύσω,
 σκῆπτρον ἔχων τὸν ἄσκόν.
 ὃ δ' οὐδέν ἐσθ' ὁ νάρθηξ·
 ὁ μὲν θέλων μάχεσθαι
 (πάρεστι γάρ) μαχέσθω·
 10 ἐμοὶ κύπελλον, ὦ παῖ,
 μελιχρὸν οἶνον ἡδὺν
 ἐγκεράσας φόρησον.
 ἐγὼ γέρων μὲν εἰμι,
 νέων πλέον δὲ πίνω.

XIV

Φιλῶ γέροντα τερπνόν,
 φιλῶ νέον χορευτήν·

caricature of himself: Silenus, the bald-headed old satyr, reeling in the midst of his crew with his wine-skin always at hand to prop him up. 6. *σκῆπτρον*, pred., 'for a staff.' The rhythm is varied in ll. 6 and 12. See scheme D. 7. ὃ, anticipatory: 'the narthex, that's

no good.' The n. was the usual wand of the bacchanal, but the bard wants a stick that will hold wine. 9. *πάρεστι*, 'the way is clear,' 'there's nothing to hinder.' Cf. Ode VI, l. 4.

XIV.—*Τερπνόν*, 'sportive,' cf. Ode XII, l. 10.

ἂν δ' ὁ γέρων χορεύη,
 τρίχας γέρων μὲν ἔστιν,
 5 τὰς δὲ φρένας νεάζει.

XV

"Οτ' ἐγὼ νέων ὄμιλον
 ἔσορῶ, πάρεστιν ἦβη·
 τότε δὴ, τότε' ἐς χορείην
 ὁ γέρων ἐγὼ πτεροῦμαι,
 5 πολὺν γῆρας ἐκὰς δὴ.
 ῥόδα δὸς, θέλω στέφεισθαι,
 νέος ἐν νέοις χορεύσω·
 Διουνσῆς δέ μοι τις
 φερέτω ῥοῦν ἀπ' ὀπώρας,
 10 ἵν' ἴδῃ γέροντος ἀλκὴν
 δεδαηκός μὲν εἰπεῖν,
 δεδαηκός δὲ πινεῖν
 χαριέντως τε μανῆναι.

3. See scheme D. 4, 5. τρίχ. φρέν., acc. of specification.

XV.—3, 4. ἐς χ. πτεροῦμαι, 'am in a flutter for the dance.'

5. Rhythm varied in ll. 5, 9, 13.

8, 9. Δ. ὀπώρα is the grape. 11. δεδαηκ., 'skilled.' 13. 'To rave genteelly.' Beyond this there is nothing.

XVI

- Ποθέω μὲν Διονύσου
 φιλοπαίγμονος χορείας,
 - φιλέω δ' εὖτ' ἂν ἐφήβου
 μετὰ συμπότου λυρίζω.
 - 5 στεφανίσκους δ' ὑακίνθων
 κροτάφοισιν ἀμφιπλέξας
 μετὰ παρθένων ἀθύρειν
 φιλέω μάλιστα πάντων.
 - φθόνον οὐκ οἶδ' ἐμὸν ἦτορ,
 10 φιλολοιδόριοι γλώττης
 φεύγω βέλεμνα κωφά,
 στυγέω μάχας παροίνους.
 - πολυκώμους κατὰ δαῖτας
 - νεοθηλέσσ' ἅμα κούραις
 15 ὑπὸ βαρβίτῳ χορεύων
 βίον ἡσυχον φέρωμεν.

XVI. — Rhythm varied in ll. 1, 3,
 5, 9, 13, 14, 11. κωφά, 'pointless.'
 12. "Bacchum sanguineis pro-

hibete rixis." 14. νεοθ., 'bloom-
 ing.' 15. ὑπό, regularly denoting
 musical accompaniment.

XVII

Θέλω λέγειν Ἀτρείδας,
θέλω δὲ Κάδμον ἄδειν,
ὁ βάρβιτος δὲ χορδαῖς
Ἔρωτα μῦνον ἥχει.

5 ἤμειψα νεῦρα πρῶην
καὶ τὴν λύρην ἄπασαν·
κἀγὼ μὲν ἦδον ἄθλους
Ἑρακλέους, λύρη δὲ
ἔρωτας ἀντεφώνει.

10 χαίροιτε λοιπὸν ἡμῖν,
ἥρωες· ἡ λύρη γὰρ
μόνους ἔρωτας ἄδει.

XVIII

Θέλω θέλω φιλησαι.
ἔπειθ' Ἔρωσ φιλεῖν με,

XVII. — Ἀλέγειν, regularly of epic description. 3, 6. βάρβιτος and λύρα are used synonymously. 5. ἤμειψα, fr. ἀμείβω. 7. κἀγὼ = καὶ ἐγώ. 9. ἀντεφώνει, 'would sound in response.' 10, 11. 'Farewell

henceforth, I say, ye heroes!' λοιπόν, for the usual τὸ λ. ἡμῖν, ethical dat., as often with χαῖρε and similar expressions.

XVIII. — 2, 4. ἐπειθ', ἐπέισθην: observe the different tenses; tried

- ἐγὼ δ' ἔχων νόημα
 ἄβουλον οὐκ ἐπείσθην.
 5 ὁ δ' εὐθὺ τόξον ἄρας
 καὶ χρυσέην φαρέτρην
 μάχη με προῦκαλεῖτο.
 κἀγὼ λαβὼν ἐπ' ὤμων
 θώρηχ', ὅπως Ἀχιλλεύς,
 10 καὶ δοῦρα καὶ βοεῖην
 ἐμαρνάμην Ἑρωτι.
 ἔβαλλ', ἐγὼ δ' ἔφευγον·
 ὥς δ' οὐκ ἔτ' εἶχ' οἰστούς,
 ἥσχαλλεν· εἴτ' ἑαυτὸν
 15 ἀφήκεν ὡς βέλεμνον,
 μέσος δὲ καρδίας μευ
 ἔδυνε καὶ μ' ἔλυσεν.
 μάτην δ' ἔχω βοεῖην
 καὶ δοῦρα καὶ μάχαιραν·
 20 τί γὰρ βάλωμεν ἔξω,

to persuade, but did not succeed.

5. ἄρας, fr. αἶρω, aor. ptc. 7. 'Challenged me to combat.' 10. βοεῖην, 'shield.' 12. ἔφευγον, 'dodged' his missiles. Cf. Ode XVI, l. 11. 14-17. 'Then of a sudden (aor.) let fly himself as dart,

penetrated to my heart's core, and undid me.' μέσος καρδίας, instead of μέσσην καρδίην, is adapted to the subject in form; cf. Ode XX, l. 2. 20, 21. 'Why shoot without, when the fight occupies me within?' βάλωμεν, plur. for sing.

μάχης ἔσω μ' ἐχούσης ;
θέλω θέλω φιληῖσαι.

XIX

Εἰ φύλλα πάντα δένδρων
ἐπίστασαι κατειπεῖν,
εἰ κύματ' οἶδας εὐρεῖν
τὰ τῆς ὅλης θαλάσσης,
5 σὲ τῶν ἐμῶν ἐρώτων
μόνον ποιῶ λογιστήν.
πρῶτον μὲν ἐξ Ἀθηνῶν
ἔρωτας εἵκοσιν θές
καὶ πεντεκαίδεκ' ἄλλους.
10 ἔπειτα δ' ἐκ Κορίνθου
θές ὄρμαθούς ἐρώτων·
'Αχαΐης γάρ ἐστιν,
ὅπου καλαὶ γυναῖκες.
τίθει δὲ Λεσβίους μοι
15 καὶ μέχρι τῶν Ἰώνων

XIX. — 3. οἶδας = οἶσθα. 6. ποιῶ : the first syllable is scanned short. 8. θές, 'set down.' τίθημι, regularly of the accountant (λο-

γιστής). 11. ὄρμαθούς, 'stacks.' 12, 13. An allusion to Homer's Αχαΐδα καλλιγύναικα. 14. τίθει, pres. imp., 'go on and set down.'

καὶ Καρίης Ῥόδου τε
 δισχιλίους ἔρωτας.
 τί φῆς ; ἐκηριώθης ;
 οὐπω Σύρους ἔλεξα,
 20 οὐπω πόθους Κανώβου,
 οὐ τῆς ἅπαντ' ἐχούσης
 Κρήτης, ὅπου πόλεσσιν
 Ἔρωσ ἐποργιάζει.
 τί σοι θέλεις ἀριθμεῖν
 25 τοὺς ἐκτὸς αὖ Γαδείρων,
 τοὺς Βακτρίων τε κινδῶν
 ψυχῆς ἐμῆς ἔρωτας ;

XX

Σὺ μέν, φίλη χελιδών,
 ἐτησίη μολοῦσα

18. ἐκηριώθης ; 'wast dumfound-
 ed?' 20. πόθους, synonym of ἔρω-
 τας, 'flames.' Canobus, in Egypt,
 near Alexandria. 21. ἅπαντ' ἐχ.,
 'all-possessing.' The poets from
 Homer down descant upon the
 wealth, fertility, and populousness

of Crete with its hundred cities.
 25. τὰ Γάδειρα, Cadiz. "*Septimi
 Gades aditum mecum.*" "Far in
 sea by West Spain." 26. κινδῶν
 = καὶ Ἰνδῶν. There is point in all
 the names of places.

XX.—2. ἐτησίη, adj. for adv.

- θέρει πλέκεις καλήν,
 χειμῶνι δ' εἰς ἄφαντος
 5 ἦ Νεῖλον ἦ 'πὶ Μέμφιν·
 Ἔρως δ' αἰὲ πλέκει μεν
 ἐν καρδίῃ καλήν.
 πόθος δ' ὃ μὲν πτεροῦται,
 ὃ δ' ὦόν ἐστιν ἀκμήν,
 10 ὃ δ' ἡμίλεπτος ἦδη,
 βοή δὲ γίγνεται αἰεὶ
 κεχηνότων νεοσσῶν.
 ἐρωτιδεῖς δὲ μικροῦς
 οἱ μείζονες τρέφουσιν,
 15 οἱ δὲ τραφέντες εὐθύς
 πάλιν κύνουσιν ἄλλους.
 τί μῆχος οὖν γένηται ;
 οὐ γὰρ σθένω τοσοῦτους
 ἔρωτας ἐκσοβῆσαι.

4. εἰς ἄφ., 'art off again.' 5. ἐπὶ governs both nouns. 6. αἰέ, emphatic. 8. πόθος, partitive apposition. 9. ἀκμήν, 'at best.' 11, 12. 'And there goes up a continual

clamor of gaping nestlings.' κεχ. fr. χάσκω. 13. ἐρωτιδεύς is a diminutive form; -δεύς = -ling. 17. 'Now what is to be done about it?'

XXI

Σὺ μὲν λέγεις τὰ Θήβης,
 δ' δ' αὖ Φρυγῶν αὐτάς,
 ἐγὼ δ' ἐμὰς ἀλώσεις·
 οὐχ ἵππος ὤλεσέν με,
 5 οὐ πεζός, οὐχὶ νῆες,
 στρατὸς δὲ καινὸς ἄλλος
 ἀπ' ὀμμάτων με βάλλον.

XXII

Μεσονυκτίοις ποτ' ὥραις,
 στρέφεται ὅτ' Ἄρκτος ἤδη
 κατὰ χεῖρα τὴν Βοώτου,
 μερόπων δὲ φύλα πάντα
 5 κέαται κόπῳ δαμέντα,
 τότε Ἐρως ἐπισταθεὶς μεν

XXI.—'One sings the tale of Thebes, another in his turn the Trojan battles, I victories over me myself.' λέγ. as in Ode XVII. 3. ἐμὰς, for an obj. gen. 4. ἵππος, 'cavalry.' 6. καινός, 'of a new sort,' specified in ἀπ' ὀμμάτων.

XXII.—2, 3. στρέφεται ἤδη, etc., 'begins to verge at Boötes' hand.' στρέφ. here of passing the point nearest the horizon, but in Homer of the Bear 'wheeling' around the pole. 5. κέαται = κείνται. 6, 7. 'Stopped and proceeded to knock

- θυρέων ἔκοπτ' ὀχῆας.
 τίς, ἔφην, θύρας ἀράσσει ;
 κατὰ μεν σχίσεις ὀνείρους.
 10 ὁ δ' Ἔρως, ἄνριγε, φησὶν·
 βρέφος εἰμί, μὴ φόβησαι·
 βρέχομαι δὲ κάσέληνον
 κατὰ κῆκτα πεπλάνημαι.
 ἐλέησα ταῦτ' ἀκούσας,
 15 ἀνὰ δ' εὐθὺ λύχρον ἄψας
 ἀνέφξα, καὶ βρέφος μὲν
 ἐσορῶ φέροντα τόξον
 πτέρυγας τε καὶ φαρέτρην.
 παρὰ δ' ἰστίην καθῖσα
 20 παλάμαις τε χεῖρας αὐτοῦ
 ἀνέθαλπον, ἐκ δὲ χαίτης
 ἀπέθλιβον ὑγρὸν ὕδωρ.
 ὁ δ' ἐπεὶ κρύος μεθήκεν,

at my bolted doors.' ἐπισταθεῖς, fr. ἐφίστημι, aor. pass. ptc., in sense like ἐπιστάς. θυρέων ὀχῆας, only a poetic expansion of θύρας. κόπτω, of ordinary knocking at the door; ἀράσσω, of banging loudly. 9. κατασχίζεις, 'dost interrupt';

tnesis, as in ll. 15, 29. 12. κάσ. = καὶ ἀσέληνον. 13. πεπλ., 'have lost my way'; cf. Ode X, l. 6. 16. βρέφος μὲν, 'a child to be sure.' The Eros of the Anacreontics is *Cypriid*, not the antique god. 19. καθῖσα, fr. καθίζω, aor.

- φέρει, φησί, πειράσωμεν
 25 τόδε τόξον, εἴ τί μοι νῦν
 βλάβεται βραχεῖσα νευρή.
 τανύει δὲ καὶ με τύπτει
 μέσον ἡπαρ, ὥσπερ οἰστρος.
 ἀνὰ δ' ἄλλεται καχάζων,
 30 ξένη δ', εἶπε, συγχάρηθι.
 κέρας ἀβλαβὲς μέν ἐστιν,
 σὺ δὲ καρδίην πονήσεις.

XXIII

- Ἔρωτα κήρινόν τις
 νηνίης ἐπώλει.
 ἐγὼ δέ οἱ παραστάς,
 πόσου θέλεις, ἔφην, σοὶ
 5 τὸ τυχθὲν ἐκπρίωμαι;
 ὃ δ' εἶπε δωριάζων,

26. βραχεῖσα, fr. βρέχομαι, aorist passive participle. 28. A similar comparison Ode XXIV at end. 30. συγχάρηθι, 'congratulate me,' fr. συγχαίρω, aor. pass. 31, 32. 'My bow is unhurt, but your heart will hurt you.' καρδίην, acc. of specification.

XXIII. — 2. ἐπώλει, imperf., 'wanted to sell.' 3-5. 'Stepping up to him, How much, said I, shall I give you for the work?' πόσου, gen. of price. σοί, dat. of interest, with the leading verb ἐκπρίωμαι. τυχθὲν, fr. τεύχω. 6-11. He is made to speak Doric to give him

- λάβ' αὐτὸν ὀππόσου λῆς·
 ὅπως δ' ἂν ἐκμάθῃς πᾶν,
 οὐκ εἰμὶ καροτέχνας,
 10 ἀλλ' οὐ θέλω συνοικεῖν
 Ἐρωτι παντορέκτα.
 δὸς οὖν, δὸς αὐτὸν ἡμῖν
 δραχμῆς, καλὸν σύννευον.
 Ἐρως, σὺ δ' εὐθέως με
 15 πύρωσον· εἰ δὲ μή, σὺ
 κατὰ φλογὸς τακῆσῃ.

XXIV

- Ἐρως ποτ' ἐν ῥόδοισιν
 κοιμωμένην μέλιτταν
 οὐκ εἶδεν, ἀλλ' ἐτρώθη
 τὸν δάκτυλον παταχθείς.
 5 δραμὼν δὲ καὶ πετασθεὶς

the air of a foreign vender. λῆς, fr. λάω (for θέλω), καροτέχνας, and παντορέκτα (ā for η), are Doric. 8, 9. He is not, then, an image-maker, as the question (l. 5) seemed to imply. 11. παντορέκτης (ρέζω) = παντοῦργος = πανούργος, 'rascally.' 12, 13. Said by the

poet to the seller. 14-16. To the figurine: 'Inflame me or you shall perish in the flames yourself.' τακῆσῃ, fr. τήκω, 'melt,' fut. pass.

XXIV.—3, 4. 'Got a sting in the finger.' ἐτρώθη, fr. τιτρώσκω. 5, 6. πετ., fr. πετάννυμι: 'with

- τὰς χεῖρας ὠλόλυξεν
 πρὸς τὴν καλὴν Κυθήρην·
 ὄλωλα, μάτερ, εἶπεν,
 ὄλωλα κάποθνήσκω·
 10 ὄφρις μ' ἔτυψε μικρὸς
 πτερωτὸς ὃν καλοῦσιν
 μέλιτταν οἱ γεωργοί.
 Ἄ δ' εἶπεν· εἰ τὸ κέντρον
 πονεῖ τὸ τὰς μελίττας,
 15 πόσον δοκεῖς πονοῦσιν,
 Ἔρω, ὅσους σὺ βάλλεις;

XXV

Αἱ Μοῦσαι τὸν Ἔρωτα
 δήσασαι στεφάνοισι
 τῷ Κάλλει παρέδωκαν.
 καὶ νῦν ἡ Κυθήρεια

outstretched hands raised a piteous cry.' 9. 'I'm undone, I'm a dead man.' There is a trifling jingle between ὠλόλυξεν and ὄλωλα. κάποθν. = καὶ ἀποθνήσκω. 13, 14. α̃, τὰς μελίττας, and μάτερ above, Dor. forms. πονεῖ, 'hurts,' trans., but

in the foll. l. intrans., as usual. 15. δοκεῖς, 'do you suppose,' parenthetical, like the common θέλεις, ἄγε, φέρε, etc.

XXV.—Purely allegorical. For the metre see scheme G. 3. παρέδωκαν, 'gave in charge.'

- 5 ζητεῖ λύτρα φέρουσα
 λύσασθαι τὸν Ἔρωτα.
 κὰν λύσῃ δέ τις αὐτόν,
 οὐκ ἔξεισι, μενεῖ δέ·
 δουλεύειν δεδίδασται.

XXVI

- Διὰ νυκτὸς ἐγκαθεύδων
 ἀλιπορφύροις τάπησιν,
 γεγανυμένος Λυαίῳ,
 ἐδόκουν ἄκροισι ταρσοῖς
 5 δρόμον ὥκυν ἐκτανύειν
 μετὰ παρθένων ἀθύρων.
 ἐπεκερτόμουν δὲ παῖδες
 ἀπαλώτεροι Λυαίου
 δακέθυμά μοι λέγοντες
 10 διὰ τὰς καλὰς ἐκείνας.

6, 7. *λύσασθαι* is to get a prisoner released; *λύσαι*, to release him, on receipt of the ransom. Cf. *Iliad* I, II, 13, 20. 7. 'But even tho' he be released.' 8. *ἔξεισι*, fut., sc. *ἐκ τῶν δεσμῶν*.

XXVI.—See Homer, II. XXII, 199.

4, 5. 'Methought on tip-toe' (he felt very light in his sleep) 'I was running a long, swift course.' "*Extendere cursus*."

ἐθέλοντα δ' αὖ φιλήσαι
 φύγον ἐξ ὕπνου με πάντες,
 μεμονωμένος δ' ὁ τλήμων
 πάλιν ἤθελον καθεύδειν.

XXVII

Τί σοι θέλεις ποιήσω,
 τί, κωτίλη χειλιδών;
 τὰ ταρσά σευ τὰ κοῦφα
 θέλεις λαβὼν ψαλίξω;
 5 ἢ μᾶλλον ἔνδοθέν σευ
 τὴν γλῶσσαν, ὡς ὁ Τηρεὺς
 ἐκεῖνος, ἐκθερίξω;
 τί μευ καλῶν ὀνείρων
 ὑπορθρίαισι φωναῖς
 10 ἀφήρπασας Βάθυλλον;

11. φιλήσαι, 'kiss.' 12. φύγον, 'vanished,' and he awoke of course. Notice the omitted augment. 13. ὁ τλήμων has the force of an interjection, 'poor me!'

XXVII.—2. κωτίλη, 'twittering.' 3-7. 'Am I to take you and clip those light wings, or shall I rather

cut the tongue from your mouth like Tereus of old?' The allusion is to the story of Philomela and Procne. -ίξω, aor. subj. Doric, fr. -ίζω. 8, 10. 'What do you mean by snatching away Bathyllus from my fine dreams?' In plain terms, κατά μεν σχίζεις ὀνείρους.

- καί φησιν εὐθέως με
 ἐλευθέρην ποιήσειν.
 ἐγὼ δέ, κῆν ἀφῆ με,
 20 δούλη μενῶ παρ' αὐτῷ·
 τί γάρ με δεῖ πέτασθαι
 ὄρη τε καὶ κατ' ἀγρούς,
 καὶ δένδρεσιν καθίζειν
 φαγοῦσαν ἄγριόν τι;
 25 τανῦν ἔδω μὲν ἄρτον
 ἀφαρπάσασα χειρῶν
 Ἀνακρέοντος αὐτοῦ·
 πιεῖν δέ μοι δίδωσι
 τὸν οἶνον ὃν προπίνει·
 30 πιούσα δ' αὖ χορεύω
 καὶ δεσπότην γέροντα
 πτεροῖσι συσκιάζω.
 κοιμωμένα δ' ἐπ' αὐτῷ
 τῷ βαρβίτῳ καθεύδω.
 35 ἔχεις ἅπαντ'· ἄπελθε·
 λαλιστέραν μ' ἔθικας,
 ἄνθρωπε, καὶ κορώνης.

19. κῆν = καὶ ἦν. 22. κατὰ: cf. thing uncivilized to eat.' 36.
 Ode XX, l. 5. 24. 'With some λαλιστέραν, fr. λάλος, comp.

XXIX

Φύσις κέρατα ταύροις,
 ὀπλὰς δ' ἔδωκεν ἵπποις,
 ποδωκίην λαγωοῖς,
 λέουσι χάσμ' ὀδόντων,
 5 τοῖς ἰχθύσιν τὸ νηκτόν,
 τοῖς ὀρνέοις πέτασθαι,
 τοῖς ἀνδράσιν φρόνημα.
 γυναιξὶν οὐκ ἔτ' εἶχεν.
 τί οὖν ; δίδωσι κάλλος
 10 ἀντ' ἀσπιδων ἀπασῶν,
 ἀντ' ἐγχείων ἀπάντων.
 νικᾷ δὲ καὶ σίδηρον
 καὶ πῦρ καλή τις οὔσα.

XXX

Ἀγε ζωγράφων ἄριστε,
 Ῥοδῆς κάρανε τέχνης,

XXIX. — Κέρατα, thus scanned here. 4. χάσμ' ὀδ., 'yawning rows of teeth.' χάσμα is der. fr. χάσκω : cf. Ode XX, l. 12. 5. τὸ νηκτόν, 'the art of swimming.' 7. φρόνημα, 'courage.'

XXX. — The syllable is allowed to stand short before the initial ζ. Cf. Ode VIII, l. 3. See, however, also Ode XXII, l. 9. 2. The painter Protogenes, for example, lived in Rhodes. κάρανε, 'master.'

- γράφε τὴν ἐμὴν ἐταίρην
ἀπεοῦσαν, ὡς ἂν εἴπω.
- 5 γράφε μοι τρίχας τὸ πρῶτον
ἀπαλὰς τε καὶ μελαίνας·
ὁ δὲ κηρὸς ἂν δύνηται,
γράφε καὶ μύρου πνεούσας.
γράφε δ' ἐξ ὅλης παρεῖης
- 10 ὑπὸ πορφυραῖσι χαίταις
ἐλεφάντινον μέτωπον.
τὸ μεσόφρυνον δὲ μή μοι
διάκοπτε μήτε μίσγε·
ἐχέτω δ', ὅπως ἐκείνη,
- 15 τὸ λεληθότως σύνοφρυν
βλεφάρων ἵτυν κελαινὴν.
τὸ δὲ βλέμμα νῦν ἀληθῶς
ἀπὸ τοῦ πυρὸς ποίησον,
ἄμα γλαυκὸν ὡς Ἀθήνης,
- 20 ἄμα δ' ὑγρὸν ὡς Κυθήρης.

7. Wax colors were used in encaustic painting. 8. μύρου πν., cf. Ode XXVIII, ll. 3, 5. 9. ἐξ ὅλης π., 'after a full round cheek.' 12-16. 'Don't divide the eyebrows, I say, nor let them run

together; the portrait, like the original, must have the unnoticed blending of the lids' dark arch.' 15. τό, with the adv. σύνοφρυν, pred. 16. ἵτυν, obj. 19. γλαυκόν, 'shining.' 20. ὑγρόν, 'melting.'

- γράφε ῥίνα καὶ παρειὰς
 ῥόδα τῷ γάλακτι μίξας.
 γράφε χεῖλος, οἷα Πειθοῦς,
 προκαλούμενον φίλημα.
 25 τρυφεροῦ δ' ἔσω γενείου
 περὶ λυγδίνῳ τραχήλῳ
 Χάριτες πέτουντο πᾶσαι. *and all the Graces*
 στόλισον τὸ λοιπὸν αὐτὴν
 ὑποπορφύροισι πέπλοις·
 30 διαφαινέτω δὲ σαρκῶν
 ὀλίγον, τὸ σῶμ' ἐλέγχον.
 ἀπέχει· βλέπω γὰρ αὐτήν·
 τάχα, κηρέ, καὶ λαλήσεις.

XXXI

Ἡ Ταντάλου ποτ' ἔστη
 λίθος Φρυγῶν ἐν ὄχθαις,
 καὶ παῖς ποτ' ὄρνις ἔπτη

23. Πειθοῦς, gen. of Πειθώ. 25. τρυφεροῦ, 'dainty.' 28. τὸ λ., 'finally.' 31. ἐλέγχον, pres. ptc., 'to prove the whole.' 32. ἀπέχει, 'It is well.' Now we have a speaking picture!

XXXI. — 1-4. Niobe, Tantalus' daughter, changed to stone, became a part of Mt. Sipylus in Phrygia; Procne, daughter of Pandion king of Athens, was changed into a swallow. Join παῖς Πανδίωνος.

Πανδίωνος χελιδών.

- 5 ἐγὼ δ' ἔσοπτρον εἶην,
 ὅπως αἰὲ βλέπῃς με·
 ἐγὼ χιτῶν γενοίμην,
 ὅπως αἰὲ φορῇς με.
 ὕδωρ θέλω γενέσθαι,
 10 ὅπως σε χρώτα λούσω·
 μύρον, γύναι, γενοίμην,
 ὅπως ἐγὼ σ' ἀλείψω.
 καὶ ταινίη δὲ μαστῶν,
 καὶ μάργαρον τραχήλῳ,
 15 καὶ σάνδαλον γενοίμην·
 μόνον ποσὶν πάτει με.

XXXII

Ὁ ταῦρος οὗτος, ὦ παῖ,
 Ζεὺς μοι δοκεῖ τις εἶναι·
 φέρει γὰρ ἀμφὶ νώτοις

λίθος and ὄνις are predicative, and
 ἔστη and ἔπη (fr. ἵπταμαι) neat
 poetical substitutes for ἐγένετο.
 ὄχθαις, 'mountain-sides.' 13. δέ

is the connective; καί, 'too.' 16.
 πάτει, pres. imp.

XXXII.— On seeing a gem or a
 painting. 2. Ζεὺς τις, 'a very Zeus.'

- Σιδονίην γυναῖκα,
 5 περᾶ δὲ πόντον εὐρύν,
 τέμνει δὲ κύμα χηλαῖς·
 οὐκ ἂν δὲ ταῦρος ἄλλος,
 ἐξ ἀγέλης ἐλασθείς,
 ἔπλευσε τὴν θάλασσαν,
 10 εἰ μὴ μόνος γ' ἐκείνος.

XXXIII

- Ἴδε πῶς φανέντος ἥρος
 Χάριτες ρόδα βρύουσιν,
 ἴδε πῶς κύμα θαλάσσης
 ἀπαλύνεται γαλήνῃ,
 5 ἴδε πῶς νήσσα κολυμβᾷ,
 ἴδε πῶς γέρανος ὀδεύει.
 ἀφελῶς δ' ἔλαμψε Τιτάν,

4. Σ. γυν., Europa. 4, 8. See scheme D. 8. No bull of the common herd, that is. ἐλασθείς, fr. ἐλαύνω.

XXXIII. — "Vides ut." 2. ρόδα βρύουσιν, 'make roses blow.'

3. The rhythm is varied in ll. 3, 5, 6, 10, 12, 13. In l. 6 we have | — ∪ ∪ ∪ ∪ | for | — — ∪ ∪ |, in l. 10 a monosyllabic base. 6. The crane travelling northward was one of the signs of spring. 7. ἀφελῶς, 'clear.' Τιτάν, Helios.

νεφελῶν σκιαὶ δονοῦνται,
τὰ βροτῶν δ' ἔλαμψεν ἔργα,
10 καρποῖς γαῖα προκύπτει.
Βρομίου στραφέν τὸ νᾶμα
κατὰ φύλλον κατὰ κλῶνα
καθελὼν ἤνθισε καρπός.

XXXIV

Τὸ ῥόδον τὸ τῶν ἐρώτων
μίξωμεν Διονύσῳ,
τὸ ῥόδον τὸ καλλίφυλλον
κροτάφοισιν ἀρμόσαντες
5 πίνωμεν ἀβρὰ γελῶντες.
ῥόδον, ὦ φέριστον ἄνθος,

The aor. in this l. and below is equivalent to the pres. 8. δονοῦνται, 'are dispelled.' 9. ἔργα, 'fields.' "*Homīnumque boumque labores.*" 10. καρποῖς, 'with vegetation.' 11-13. 'The stream of Bromius returned, the vine-fruit takes it up in leaf and shoot, and comes to its flower.' By the stream of Bromius

(Bacchus) the sap is meant, as if it were already the juice of the grape. στραφέν, fr. στρέφω, aor. pass. ptcp.

XXXIV. — Song of the rose. 2. The verse is regular Ionic with monosyllabic base, like the tenth of the preceding ode. 3. ἀβρά, adv.

- ῥόδον εἶαρος μέλημα,
 ῥόδον ᾧ παῖς ὁ Κυθήρης
 στέφεται καλοὺς ἰούλους
 10 Χαρίτεσσι συγχορεύων.
 στέψον με, καὶ λυρίζων
 παρὰ σοῖς, Λυαῖε, σηκοῖς
 μετὰ κούρης βαθυκόλπου
 ῥοδίνοισι στεφανίσκοις
 15 πεπυκασμένος χορεύσω.

XXXV

- Μακαρίζομέν σε, τέττιξ,
 ὅτε δενδρέων ἐπ' ἄκρων
 ὀλίγην δρόσον πεπωκῶς
 βασιλεὺς ὅπως αἰεῖδεις.
 ο σὰ γάρ ἐστι κεῖνα πάντα
 ὅπόσα βλέπεις ἐν ἄγροῖς

The verse is like the sixth of the preceding ode, with monosyllabic base. The other Ionic verses are 8, 13, 14. 7. εἶαρος μέλημα, 'darling of the spring.' 11. στέψον, fr. στέφω, aor. imp. 12. σηκοῖς, 'shrines.'

XXXV.—3. As a water-drinker the tettix seems out of place in the Anacreontics, but the writers of the Anthology inform us that a drop or two of dew was enough to make him drunk. 4. βασιλεὺς ὅπως, 'like a king,' explained by

- χῶπόσα φέρουσιν ὦραι.
 σὺ δὲ φίλιος εἰ γεωργῶν,
 ἀπὸ μηδενός τι βλάπτων.
 10 σὺ δὲ τίμιος βροτοῖσιν,
 θέρεος γλυκὺς προφήτης.
 φιλέουσι μὲν σε Μοῦσαι·
 φιλέει δὲ Φοῖβος αὐτός,
 λιγυρὴν δ' ἔδωκεν οἶμην.
 15 τὸ δὲ γῆρας οὗ σε τείρει,
 σοφέ, γηγενής, φίλυμνε,
 ἀπαθής, ἀναιμόσαρκε·
 σχεδὸν εἰ θεοῖς ὅμοιος.

what follows, *σὰ γάρ*, etc. Monarch of all he surveyed. 7. *χῶπόσα* = *καὶ ὀπόσα*. The line is scanned thus — | *ύ* *υ* *υ* — *υ* | — —, 1. 8 thus *υ* *υ* | *ύ* *υ* *υ* — *υ* | — —. 9. *ἀπὸ μηδ.*, 'by no means.' 14. *οἶμην*, 'lay.' 15. He shuffled off his decrepitude annually with his skin, and of course lived on forever himself. "*Ponunt tunicas aestate cicadae.*" So the gods changed Tithonus into a t., as

the best they could do for him in view of his distressing old age. 16. *σοφέ*, 'accomplished' as musician. *γγενής*. Hair-pins of gold in the form of this insect were worn at Athens to symbolize aboriginal descent. 17. *ἀναιμ.* Drinking only dew and eating nothing at all, he had no blood but only ichor in his veins. Thus Homer says of the gods, since they eat no bread and drink no wine, *τοῦνεκ' ἀναιμόνες εἰσὶ καὶ ἀθάνατοι καλέονται*.

1) $\alpha/\kappa\eta$ - Siptuain.
 2) $\phi\eta\kappa\iota\sigma$ - crowd.
 3) $\chi\eta\kappa$ - have.
 4) $\phi\iota\delta\eta\mu\alpha\iota\sigma\mu\alpha\iota$ - sportive.
 5) $\epsilon\tau\theta\omega\varsigma$ - with.
 6) $\alpha\beta\iota\sigma\tau\epsilon\iota$ - strict.
 7) $\eta\tau\epsilon\lambda\epsilon\iota\sigma\tau\alpha$ - future.
 8) $\mu\epsilon\lambda\epsilon\tau\epsilon\lambda\epsilon\iota$ - study.

9) $\eta\tau\epsilon\lambda\epsilon\iota\sigma\tau\alpha$ - future.
 10) $\eta\tau\epsilon\lambda\epsilon\iota\sigma\tau\alpha$ - legal.
 11) $\eta\tau\epsilon\lambda\epsilon\iota\sigma\tau\alpha$ - for away.
 12) $\eta\tau\epsilon\lambda\epsilon\iota\sigma\tau\alpha$ - quality.

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